

BOB JONES UNIVERSITY

The SCHOOL *of* FINE ARTS

PRESENTS

Inspiration

2010 COMMENCEMENT CONCERT

featuring
Bob Jones University
Symphony Orchestra
& Combined Choirs

R. Christine Lee, Director
Dwight Gustafson, Guest Conductor

Olympic Fanfare and Theme — John Williams (b. 1932)

Eminently successful as a composer, arranger, pianist and conductor, John Williams was commissioned to compose the "Olympic Fanfare and Theme" for the 1984 Olympic Games in Los Angeles, conducting the work in its premier at the opening ceremonies. From the excitement of spirited trumpet flourishes and low brass pedals in the opening fanfare to the majestic, expansive "Olympic Theme" stated first in the strings and horns, the work exhibits Williams's technical expertise and imagination as an orchestrator. Virtually synonymous today with the Olympics, the theme was incorporated in the closing ceremonies of the most recent Olympic Games in Vancouver. According to Williams, this music embodies "the spirit of cooperation, of heroic achievement, all the striving and preparation that go before the events and all the applause that comes after them."

Má Vlast — Bedrich Smetana
2. Vltava (The Moldau) — (1824–1884)

The Bohemian-born composer Bedrich Smetana is commonly recognized as the father of Czech music because of his nationalistic musical style. In this ever-popular work in the symphonic repertoire, Smetana depicts the principal river of Bohemia, the Moldau (or *Vltava* in Czech). It is the second in a cycle of six patriotic tone poems in praise of the countryside, legends and history of Bohemia. Smetana dedicated the cycle to the city of Prague, its capital.

Smetana suggested an outline of the work that traces the course of the river from the two springs at its source to the city of Prague and beyond. As the work opens, two flutes play running notes to represent the swirling waters of the springs. Clarinets join in as the river widens and gains momentum before the strings take over with the lush main river theme. This beloved theme was long believed to be derived from a Czech folksong; however, research suggests its origin was actually a Swedish folksong. In its course, the ever-widening stream passes huntsmen on a chase, signaled by trumpet and horn calls; peasants celebrating a village wedding; and wood nymphs and water nymphs frolicking in the moonlight–and then it becomes part of the frenzied turbulence of the St. Johns rapids. Finally, after a brief restatement of the river theme, the Moldau, now at its fullest, flows majestically by the Vysehrad, the castle which overlooks the river at Prague.

William Tell Overture — Gioacchino Rossini (1792–1868)

Highly successful and popular in his own day, Gioacchino Rossini composed his grand opera *Guillaume Tell* in 1829 at the age of 37. Although he would continue composing for nearly forty more years, this was his final opera. Because of its large scale and cumbersome libretto, the complete opera is rarely performed today. Rossini's overture, however, remains a staple in the orchestral repertoire and as a popular accompaniment in cartoons, films and television programs.

A play by Friedrich von Schiller served as a basis for the opera, which tells the story of Tell, the legendary Swiss hero who was forced to shoot an apple from his son's head. In four parts, the overture begins peacefully with a melody played by cellos and basses to depict a sunrise. A thunderstorm ensues, followed by a calm, pastoral English horn and flute duet. The finale of the work, the now-famous Lone Ranger theme, is signaled by a rousing trumpet call, after which the overture gallops on to an exciting conclusion: Hi ho, Silver, away!

Intermission*

Also sprach Zarathustra — Richard Strauss (1864–1949)

Richard Strauss composed the tone poem *Also sprach Zarathustra* from February to August of 1896, and the work premiered in November of the same year with Strauss conducting. This work—along with two other tone poems, *Till Eulenspiegels lustige Streiche* (1894) and *Don Juan* (1888)—comprised his most important early successes and helped establish his reputation as gifted orchestrator. Although most listeners today recognize the introduction as the theme from Stanley Kubrick's 1968 film *2001: A Space Odyssey*, Strauss based the entire work on a book by the philosopher Friedrich Nietzsche, with the tone poem's nine sections corresponding to chapters in Nietzsche's text. The impressive introduction, labeled "Dawn," begins powerfully with trumpets playing the ascending C-G-C motive which recurs throughout the work to symbolize nature.

•Songs of Deliverance | Dwight Gustafson
Thou art my hiding place | (b. 1930)
Thou shalt compass me about with songs of deliverance. | *Psalm 32:7*

I. Salvation *in memoriam* Walter Fremont

The Lord is my light and my salvation; whom then shall I fear?

II. Trust *in memoriam* Joan Mulfinger

O taste and see how gracious the Lord is; blessed are they that trust in Him.
Common Book of Prayer

III. Refuge *in memoriam* Gunter Salter

He that dwelleth in the secret place of the most High shall abide under the shadow of the Almighty.

~ texts adapted from Psalm 27, 34 & 91

"Three Psalms" for chorus and orchestra, written in the nineties, had several performances, both here and elsewhere. When the opportunity came to write something for this concert, I again looked to the Psalms. I started in the setting of Psalm 91 but also kept reading and pondering and praying. Somehow there needed to be a new approach, a fresh perspective. And then I came upon Psalm 32:7 and the phrase "...Thou shalt compass me about with songs of deliverance." Here was the key for this new set. They would indeed be "songs," not pieces intensely focused on the expansion and development of motives, on counterpoint or on textures, but "songs" for choir, cast in "song form," the simplest of the compositional musical forms.

In song form, a lyric melody and its expansion are followed by a distinctly contrasting section, and then the original material returns. But here, the melody would underscore a great core truth from the Psalm so that the listener, hopefully remembering the tune, would also recapture that truth. This is what great hymn tunes do for us. Then came the idea to insert in each song the fragments of a familiar hymn tune whose text would match and expand the message of the Psalm. Listen closely and hear the hymn!

As the texts were chosen, I realized that they identified beautifully with the lives and testimonies of three of my long-time friends and colleagues here who had gone to be with the Lord. And so—three musical tributes. But what of shape and contrast, musical style and device, and all things analytical? They are always there, good, bad or inconclusive; but since these are "songs" for choir and orchestra they must be their own best explanation. God's Word is ever powerful. A beautiful, memorable tune is a rare gem. So now, I tread on uncertain ground—for you, the listener, will decide this.

•World Premiere

~ Notes by the Composer

Suite from the Ballet *L'Oiseau de Feu* (Firebird) Igor Stravinsky (1882-1971)

III. Danse infernale du roi Kastcheï
IV. Berceuse
V. Finale

Igor Stravinsky composed his ballet *The Firebird* in 1910 and later, in 1911, arranged an orchestral suite based on the larger work. The composer would revise his suite twice, once in 1919 and again in 1945. The version performed tonight, the 1919 revision, is the most frequently performed. Both the original ballet and the 1919 orchestral suite are among Stravinsky's earliest works; as such, their colorful orchestration and distinctly "Russian" folk sound betray Stravinsky's allegiance to his teacher, Nikolai Rimsky-Korsakov.

Just as the Phoenix symbolizes rebirth in classical mythology, so does the Firebird in Russian legend. In Stravinsky's musical tale, the Firebird helps the heroic Prince Ivan rescue princesses from the evil immortal magician Kastcheï. Stravinsky's rhythmic skill is evident in the violent and syncopated "Infernal Dance of King Kastcheï," which effectively depicts the brutal and sinister nature of the conjurer. The "Berceuse" (Lullaby) features a solo bassoon melody. In this movement the Firebird tells Prince Ivan how to break Kastcheï's spell and rescue the princesses. Stravinsky incorporated an authentic Russian folk song in the horn solo which begins the "Finale." This beautiful melody signals Ivan's success at freeing the princesses, killing the evil Kastcheï and wedding his Princess.

ORCHESTRA PERFORMERS

Violin I: ** William Ronning, Esther Minnick, Allison Chetta, Ardis Chetta, Samuel Arnold, Ethan Holmes, Kristopher Endean, Kimberly Hawkey, Timothy Hughes, Catherine Wiles, Sylvia Ensminger, Erica Johannes, Shannon Wood, Tyler Hacker **Violin II:** †Lisa Popwell, Crawford Wiley, Michael Lowder, Rachael Mantelli, Daneille Nifenecker, Michelle Roskam, Rachel Lasher, Rebekah Wright, Amy Bach, Emily Cheadle, Hilary Ranieri, Tori Wood, Anna Owens, Jonathan Holland, James Arnold **Viola:** †Lydia Minnick, Tessa Parker, Amberley Cox, Whitney Wood, Kathryn Greenwood, Meredith Kult, Caleb Cox, Becca Knoll, *Kathryn Hughes **Cello:** †Christopher Erickson, Megan Anthony, Klayton Hoefler, Thomas Dalton, Daniel Delaney, Shiowei Cheng, Laura Beth Kirsop, Tory Martin **Double Bass:** *†Alex Jones, *Amber Eubanks, Anthony Garland, *Don Barrett **Flute:** †Catherine Jones, Angela Stockard, Lydia Carroll, Hailey

Duvall **Piccolo:** Lydia Carroll **Oboe:** †Chelsea Cox, Michael VerWay, *David McGuire **English Horn:** Chelsea Cox **Clarinet:** *†Robert Chest, Fiona Knoll **Bass Clarinet:** Roseanne Hutton **Bassoon:** †Brittany Batdorf, *Alex Fields **Horn:** †Aaron Gellos, Ben Bruemmer, Jill Parry, Wesley Peters, Rebekah Powell, Timothy Schlater **Trumpet:** ‡Jocelyn Sorrell, ‡Joseph Ellison, Chloe Holmes, Ryan Nichols **Trombone:** †Thomas Aldmon, ◊Dustan Chevalier, Daniel Overly, Andrew Bonnema **Tuba:** Corrinne Word **Percussion:** Caleb Houck, Joseph Lee, Elizabeth Rogers, Rob Schoolfield, Micah Talbert, Melissa Whiddon **Timpani:** Jonathan Lee, Andrew Dongon **Harp:** †Aubrey Elliott, Sarah Northrop, Lydia Bianco, Moriah Hamilton, Paula Karmin **Organ:** Crawford Wiley

*faculty/staff/alumni
**concertmaster
†principal
‡co-principal
◊assistant principal

CHORAL PERFORMERS

Chorale *Warren Cook, Director*

Soprano I: Amanda Collins, Lauren Cunningham, Pamela Dodson, Jamie Ertter, Jennifer Fortney, Megan Hamilton, Carolyn Holland, Melissa McAdams **Soprano II:** Tamra Jones, Callie Merrill, Angie Ouillette, Sarah Roe, Lydia Schaefer **Alto I:** Elise Brandenburg, Janelle Moeckly, Kelly O'Bryan, Amelia Ray, Erin Willis **Alto II:** Catherine Fettig, Lauren Holland, Meghan Leach, Angela Stockard, Gloriane Vasso **Tenor I:** Dustin Battles, Micah Felber, Jae Jung, Philip Robinson, Jason Rush **Tenor II:** Mark Buller, John Hudson, John Robertson, Trevor Whitfield **Bass I:** Peter Anglea, Samuel Arnold, Steven Brundage, Drew Carlisle, Jon Cochran, Marshall Corzette, Andrew French, Jonathan Jarrett, Tim Renner, Brett Smith, Matt Wally, Bradley Wiggs **Bass II:** Caleb French, Bryant Graves, Caleb Lynch, Niah Merrill, Jason Steffensmeier

Concert Choir *Beth Eubank, Director*

Soprano I: Lauren Beard, Christina Bianchi, Mary Beth Garrison, Kiley Godsey, Erin Kile, Jessica Miles, Christina Shelp **Soprano II:** Katrina Case, Ashley Johnson, Megan Kingsbury, Tara Mayhugh, Lauren McGowan, Rebecca Murray, Laura Sawtelle **Alto I:** Chelsea Bopp, Marissa Doney, Kara Felber, Sarah Graf, Faith Houck, Holly Matthews, Hilary Patterson, Jocelyn Sorrell **Alto II:** Renee Fleming, Kristin Frazier, Katy Hendricks, Melissa Johnson, Becca Kilpatrick, Angela Miles, Anna Ream, Jamie Wilson **Tenor I:** Joseph Brader, Andy Rouse, Tim Schlater, Zach Shelburne **Tenor II:** Eduard Klassen, Philip Little, Garry Parrish, Tim Zellers **Bass I:** Micah Broyles, Dave Galvin, Caleb Greene, Jay Hale, John Van Steenburgh **Bass II**: Nick Bergen, Justen Blackstone, Jonathan Blumer, Bill Eisaman, James Mann, Jonathan Watson

Collegiate Choir *Fred Coleman, Director*

Soprano: Sabrina Avedisian, Laurel Barrett, Angela Hawkey, Brandi Hoffer, Jodianne Lindmark, Amanda Lockard, Jessica Milby, Lana Tagli, Kaitlynn Tompkins, Delayna West, Rebecca Williams, Andrea Youngblood **Alto:** Alli Anderson, Carrie Bird, Melissa Creel, Stephanie Darlin, Krista Huba, Erica Jung, Ashley King, Jeanette Laxton, Stephanie Michalek, Markel Toler **Tenor:** Ben Archibald, Tim Brokke, Zach Calhoun, Shane Grinnell, Patrick Olivas, Ethan Weaver **Bass:** Micah Alexander, Harrison Beckmann, Matt Galvan, Andrew Huish, Tim Miles, Jon Reid, Ethan Simpson, Ryan Southard, Caleb Sparrow

PRODUCTION STAFF

Media Design & Production .... Dan Boone
Bill Kimzey
Bruce Polhamus

Technical Production .... Chris Godwin
Rodney McCarty

Sound & Audio Production .... Max Masters
Matthew Steel

Stage Décor .... Margaret Polson

Choral Preparation .... Warren Cook

Program Notes .... Heather McNeely
Karen Wilson

Orchestra Librarians & Assistant .... Christopher Erickson
Jill Parry
Sarah Beth Vogt

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SPECIAL THANKS

David Allen, Carter Bastoni, Katelyn Christmas, Elizabeth Duby, Juliet Eby, Kristopher Endean, Christopher Erickson, Brooke Figueroa, Christina Fisher, Christine Formanack, Grace Fryml, Emma Galloway, David Galvin, Auria Garland, Anya Gerber, Luke Griner, Richard Hayes, Lauren Holland, Caroline Hughes, Timothy Hughes, Catherine Jones, Elliot Lovegrove, John Matzko, Brendan McNeely, Colin McNeely, Abigail Miller, John Moon, Muriel Murr, Ben Nicholas, Stefanie Nifenecker, Claire Overly, Nazar Panosian, Tessa Parker, Will Peek, Richard Petersen, Lisa Popwell, Susan Quindag, Zach Rinkliff, William Ronning, Cole Stegall, Margaret Stegall, Jeremiah Tesch, Dan Turner, Emma Walker, Crawford Wiley

FOUNDER'S MEMORIAL AMPHITORIUM

May 7, 2010, 8 p.m.

*Chimes will sound and lobby lights will flash three minutes before the end of intermission.
After the houselights are dimmed following intermission, no one will be readmitted to his seat.

Cameras and recording equipment are not permitted in the amphitorium during any performance.
We request that signal watches and communication devices be turned off during the program.

Recordings of this performance may be ordered through the Custom Order Department of the Campus Store.

Tickets for this production have been sponsored by

